THE ART INSTITUTE OF CHICAGO • ANNUAL REPORT 1958-1959

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Members and their guests at the Gauguin opening

REPORT OF THE PRESIDENT

ON BEHALF OF the Board of Trustees, I have the honor to report on the operations of The Art Institute for the fiscal year ending June 30, 1959.

I was elected President in October, and what a busy period it has been. This, however, was to be expected, for not only do we have at the Art Institute a museum with priceless collections, but two schools and a theatre as well, with a total annual budget of approximately $2,500,000, and about 400 employees. With as large and complex an organization as this, it is only natural that we are busy, and how dull it would be if we were not. It has been a challenging and stimulating period with great rewards, especially the friendships I have made.

Our greatest problem, of course, was to fill the office of Director. This was solved by the Trustees' decision to appoint two Directors of equal status, each reporting directly to the Board—one responsible for the two schools, the theatre, new construction, maintenance, etc.; the other in charge of fine arts and related enterprises. Fortunately we had at hand Allan McNab, a man skilled in administration, who has proved his worth in the years he has been at the Art Institute. We have named him Director of Administration. As Director of Fine Arts, we appointed John Maxon, who has served with distinction for the last seven years as Director of the Museum of Art of the Rhode Island School of Design. He is a man in the early forties, of scholarly attainments, with a comprehensive background in the arts. He comes to us on September 8. With these two able men at the helm, who have the valuable capacity of getting things done, and a fine, devoted staff, the Art Institute enters a new and exciting period. We are very happy with these appointments.

The past year was one of real progress: major improvements to our buildings and grounds were efficiently accomplished without curtailing a full and interesting program of exhibitions (Gauguin being the high point) and other services to the public. Attendance was something over one million. Membership reached an all time high—22,222. Voluntary unrestricted gifts to the operating budget were nearly 10 percent more than last year. Generous friends again enabled us to end the year's operations without incurring a financial deficit. Especially notable were the gifts of Mr. and Mrs. James W. Alsdorf, Mary and Leigh Block Charitable Fund, Inc., Mrs. Emily Crane Chadbourne, the Chicago Community Trust, Miss Jessie Colvin, Felix Gehrmann, Inland Steel-Ryerson Foundation, Inc., Mrs. William Bross Lloyd, Fowler McCormick, Robert R. McCormick Foundation, Mr. and Mrs. Samuel A. Marx, Mrs. Dorothy Wrigley Offield, Silver Spring Foundation, Russell Tyson, and Woods Charitable Fund, Inc.

As in the past few years, there were a number of thoughtful bequests for various purposes. Most notable was the termination of a testamentary trust established by the will of the late Thomas E. Donnelley, who had been a Trustee and Honorary Trustee for many years before his death in 1955. The Art Institute's share of the principal of Mr. Donnelley's trust amounted to $364,000 and is unrestricted as to use. The partial distribution of another trust established under the will of Henry M. Wolf, who died in 1935, amounted to $155,000. This trust established an endowment fund in memory of his parents and a brother, the income only to be used to purchase books and publications for the Library. Still another testamentary trust, established by the will of the late Edwin J. Stubbs, who died in 1934, was terminated, and brought an unrestricted bequest of $25,000 to the Art Institute.

Last year we reported a specific bequest of $10,000 as well as an additional residuary bequest from the late Miss Minnie C. Frost. The bequest of one-half the residue of Miss Frost's estate has now been received and amounts to $23,679.36, also unrestricted as to purpose. The late Mrs. Alexander J. Marcuse, a Governing Life Member, provided an unrestricted residuary bequest, a partial distribution of which amounts to $20,000. The late John G. Curtis, Jr., a former student in our School and a Governing Life Member, made a specific bequest of $5,000 for scholarships in the School and established a trust from which the Art Institute now receives one-half the income, part of which is to be used as a prize for Chicago artists.

Miss Edith C. Freeman made an unrestricted bequest of $2,000, and Miss Louise S. Schnack left an unrestricted residuary bequest amounting to $1,548.65. Miss Eleanor Fetter, Mrs. Almeda H. Foster, Miss Madeleine T. Hirschberg, and Miss Anna B. Wey left unrestricted bequests of $1,000 each. Miss Arletta Helen Vail made a bequest for scholarships. Other unrestricted bequests were made by Miss Joanna Wolf and Miss Olga A. E. Wulf.

There were also many helpful special gifts for restricted purposes, including an unusual number for building and construction. Again Robert Allerton, Mrs. Daniel E. Huger, Mr. and Mrs. Sterling Morton, and Mr. and Mrs. Frank H. Woods made substantial

A new medieval gallery

Chicago artists opening Gunsaulus Hall

Two new painting galleries

additions to earlier gifts. The A. T. Galt Fund, established by Arthur T. Galt in 1947, earned $25,091.00 during the year, and the addition of three-fifths of the income brought the principal to $465,139.72 on June 30, 1959. The Ford Foundation made a special grant of $10,000 to the Goodman Theatre.

Early in the fall Mrs. Stanley McCormick made a magnificent gift to establish the Stanley McCormick Court in memory of her husband. Mrs. Charles F. Glore provided funds for the construction of the new Print and Drawing Study Room as a memorial to her husband, who was a Trustee and Treasurer for many years, and a Vice President before his death in 1951.

Outstanding gifts for purchases of art objects were made by Mrs. Albert J. Beveridge, Mrs. Tiffany Blake, Mr. and Mrs. Leigh B. Block, Mr. and Mrs. Sigmund W. Kunstadter, Mr. and Mrs. Earle Ludgin, Grant J. Pick, the Joseph and Helen Regenstein Foundation, Mrs. Clive Runnells, Miss Mary Louise Stevenson, Mr. and Mrs. Silvain Wyler, and Mrs. Suzette Morton Zurcher.

One of the most significant ways in which an institution can express its appreciation to those whose generosity has made it possible to accomplish tangible goals is to name galleries for them, or as memorials to others they may designate. This past year the Preston Owsley Morton Lecture Hall, the Stanley McCormick Court, the Charles F. Glore Study Room, and the Edwin J. Stubbs Gallery were established. Four of the beautiful new Oriental galleries remain unnamed, awaiting the generosity of other donors, and as our rehabilitation and building program progresses, other areas will become available.

Everett D. Graff, who succeeded the late Chauncey McCormick as President and served for four eventful years, asked that his name not be placed in nomination again at the annual meeting of the Board of Trustees last October. The community owes a debt of gratitude to Mr. Graff for his able and devoted service to the Art Institute.

William A. McSwain was elected a Trustee during the year, and it was with great pleasure that we welcomed him to the Board.

The twenty-one Standing and Advisory Committees of the Board, made up of Trustees and other friends, play a most important part in the affairs of the Art Institute. They meet often and their recommendations have great influence on the decisions of the Board. To each and every member of these Committees I extend hearty thanks.

The Woman's Board has made such an important place for itself that without it the Art Institute would not be the same. On behalf of the Trustees I thank Mrs. C. Phillip Miller, its able President, and her associates for their many contributions in the past year. I pay Mrs. Miller the highest compliment when I say that she is carrying on the traditions so ably set by Mrs. Tiffany Blake, the first president of the Woman's Board, and Mrs. Leigh B. Block, who followed in that important office.

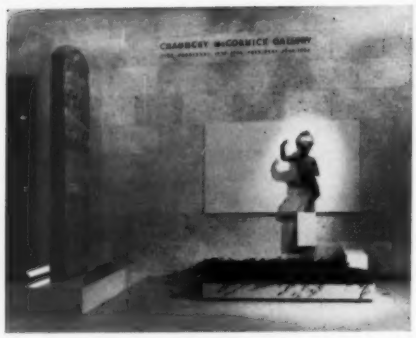
Governing Life Membership was greatly strengthened by the election of three Honorary Governing Life Members and eighty-eight Governing Life Members, bringing the total of this important membership classification to 346, nearly the authorized maximum of 350. We are most appreciative, and record the names of new members on page 17.

It was with regret that the Board accepted the resignations of Mrs. Katharine Kuh as Curator of Painting and Sculpture, who leaves to engage in editorial work in New York City, and of Alan R. Sawyer, as Curator of Primitive Art, who has been appointed Director of The Textile Museum, Washington, D. C. Mrs. Kuh served the Art Institute in several capacities during her nineteen years on the staff, and was responsible for some of the finest exhibitions in recent years. Her skill and devotion resulted in wise purchases for the collections, and she was particularly effective in encouraging collectors to contribute outstanding works in the contemporary field. Mr. Sawyer became the first Curator of Primitive Art when that department was established in 1956, and was responsible for interesting donors in developing a fine collection. We shall miss Mrs. Kuh and Mr. Sawyer, and wish them well in their new careers. We shall also miss members of our staff, mentioned in the department reports, who retired after many years of distinguished service.

Although the visit of Her Majesty, Queen Elizabeth II, occurred a few days after the close of our fiscal year, I should like to mention in this report what an honor it was for the Art Institute to be one of two local institutions to be visited by the Queen and Prince Philip. Her Majesty and the royal party were shown the Alice Kimpton Berg Memorial Collection of works by English women silversmiths of the 18th century, mainly Hester Bateman, the Thorne Miniature Rooms created by Mrs. James Ward Thorne, the Chicago Artists' Exhibition, several of the new Oriental Galleries, and some of our outstanding paintings, including the world-famous collection of French Impressionists in their dramatic new setting. The Queen and the Prince appeared to enjoy their visit tremendously, and the Art Institute never looked better.

Last year was a year of accomplishment, as is brought out in the following reports. Behind every accomplishment of the Art Institute lies a record of teamwork on the part of our exceptionally skilled staff and faculty. The Board of Trustees and, I am sure, countless others join me in expressing gratitude and thanks to the staff and faculty for another successful year made possible by their loyal and expert service.

WILLIAM MC CORMICK BLAIR, *President*



The Oriental collections in new settings

REPORT OF THE DIRECTOR OF ADMINISTRATION

THIS YEAR saw the realization of carefully laid plans made during the last two years. Within the last twelve months, 102,574 square feet of new space have been added to the more than one-half million square feet contained in The Art Institute. It is also the year in which new or rehabilitated galleries were completed at the rate of one every two weeks; the year in which, in cooperation with The Metropolitan Museum of Art, we presented a very memorable loan exhibition to almost record attendance; and the year in which we broke ground for a garden, 42,000 square feet in size, which will soon become one of the landmarks along Michigan Avenue.

The first of the new galleries to be added were ten for the Oriental Department. They were previewed following a dinner at The Arts Club of Chicago on October 16. Credit for the reinstallation of the Art Institute's great collection of Oriental art belongs to Jack V. Sewell, Curator, and to Miss Margaret O. Gentles, Associate Curator. Opening to the public on the following day, the new galleries and the study and storage area situated on the mezzanine floor added 12,750 square feet of new space.

In November the occupation of the Ferguson Memorial Building began. This new structure with a total square footage of 89,000, now provides working quarters for 109 Art Institute employees, and their work covers all phases of our activities. In addition, the building provides entirely new fireproof facilities for such essential services as carpenter shops, paint shops, and the electrical department. A new shipping room, served by an all-weather loading dock at street level, is connected by ample elevator facilities that permit the ready handling of objects weighing up to 12,000 pounds. The third floor of the Ferguson Memorial Building contains the photography workshop, with the most up-to-date facilities for handling black and white and color photography. Adjacent to it are several studios occupied by the museum's Conservator. That this large-scale operation was so smoothly achieved reflects considerable credit on the Art Institute's Superintendent, Harold Buddenbohm, and the members of his staff.

The Museum Store was also completely remodeled and some 790 square feet were added in order that it might meet more effectively the ever-increasing demands of the public. The conspicuous increase in its sales since the remodeling is evidence of the wisdom of this decision, which was one of many projects initiated by Everett D. Graff, past President.

For the Department of Prints and Drawings, a new workroom with a storage mezzanine above, completed in August, 1958, added 1,824 square feet to the space already allotted to that department.

In the area of renovation of existing space, it will come as a surprise to many readers of this report that in a period in which the Art Institute was concerned with so much new building, our staff was able to renovate and relight nine galleries for the Department of Painting and Sculpture, six galleries for the Department of Decorative Arts, and also to convert Gunsaulus Hall, which for the last two years had served as temporary office space. This new gallery, one of the largest (9,975 sq. ft.) in the country, is also perhaps one of the most flexible, providing a new type of movable wall partitions and a flexible lighting system that has more than proved its usefulness with the appearance of the two exhibitions that have been installed there since its completion.

Fullerton Hall was not only provided with new motion picture projectors and an entirely new sound system, but was completely repainted and renovated.

In the Decorative Arts area, two courtyards previously inaccessible to the public were open and now have direct connection with Gallery M6. This new and delightful addition was made possible through the generosity of several donors, and, to no small degree, by the very generous gift of our Woman's Board, who provided paving and the landscaping.

Perhaps the smallest increase was 644 square feet of space added to the Mather Tea Room; and perhaps the most noticeable of the many things which have been achieved was the floodlighting of the building, timed to coincide with the floodlighting of all the museums within the Chicago Park District.

As the diagram on pages 20-21 graphically shows, this has been a year of achievement for the Art Institute. Still more lies ahead, and next year's report will undoubtedly make reference to some of the many projects which are already in work; but, as they were not completed and dedicated within this fiscal year, can only be touched upon as things to which we can look forward in the future.

March of this year saw the breaking of ground for the Stanley McCormick Court, 125 x 190 feet, bordering Monroe Street and Michigan Avenue. Sched-

Her Majesty, Queen Elizabeth II, on her visit to the Institute

The Stanley McCormick Court in construction

The Preston Owsley Morton Lecture Hall

uled for completion in the early fall, this area will contain a reflecting pool, fountains, walks and planting areas. Designed as it is to harmonize and continue the planting symmetry of Michigan Avenue, the entire area will be floodlit at night.

Awaiting only a dedication ceremony timed for October is the Preston Owsley Morton Lecture Hall built within the Blackstone Hall area and having a seating accommodation for 112 people. This long needed and generous gift of Mrs. Sterling Morton will serve the needs of the museum's Department of Museum Education and other Art Institute requirements.

Under construction, but less far advanced, is a Members' Room, which will be located under the north terrace and will have nine windows overlooking the Stanley McCormick Court. This new addition will permit Art Institute Members admission to the Art Institute on special occasions without the necessity of going through the main building. This area, together with the adjacent new Woman's Board Room, measures 175½ x 40 feet, and is to be furnished by the Woman's Board of the Art Institute.

Also scheduled for early completion is the remodeling of the Department of Prints and Drawings. In this area, in addition to a completely new Print Study Room, are galleries named in honor of generous donors. Scheduled for rehabilitation are six galleries for the Department of Painting and Sculpture, which will bring the second floor galleries up to an equal standard of perfection, and seven galleries for the Decorative Arts Department, which will provide a more logical sequence than has hitherto prevailed.

The enlargement of the Art Rental and Sales Gallery, which during the last year has notably increased its sales and rentals, reflects great credit on Mrs. Earl Kribben and the dedicated volunteer members of her staff.

In listing some of the exhibitions which were presented during this period, Gauguin, with its total attendance of 118,049, is the obvious leader. Opening as it did with a dinner in the Art Institute for 139 donors, lenders and Trustees, at which Miss Mary Ann Warner, the Art Institute's Restaurant Manager, once again excelled herself, the guests joined with 6,128 Members and their guests to view the 202 works, of which 60 were from the collections of the Art Institute and the remainder generously lent by 82 collectors and museums. Following the close of this exhibition, which was arranged in conjunction with New York's Metropolitan Museum of Art, it was viewed by record attendance in that city.

The Art Institute takes equal pride in the exhibition, Dutch Drawings—Masterpieces of Five Centuries, secured through the efforts of Harold Joachim, Curator of Prints and Drawings, and presented during April to an unusually large attendance. During this time, it was a great privilege for the museum to have as its guest Dr. K. G. Boon, Curator of Prints at the Rijksmuseum, Amsterdam.

Any mention of exhibitions must also include the 62nd Exhibition of Artists of Chicago and Vicinity, which was returned to the Art Institute after an absence of two years, and was very rightly given the privilege of inaugurating the newly converted Gunsaulus Hall.

The exhibitions and collections, in addition to attracting a total of 1,048,203 visitors, were also seen by Her Majesty, Queen Elizabeth II of Great Britain, the Prime Minister of Canada, the Ambassadors from Great Britain and the Soviet Union, and many other distinguished visitors.

The School of the Art Institute has continued to maintain its high record of attendance with an enrollment of 5,905, which must go down as a tribute to the skill and devotion of its Dean. Retiring after 23 years of dedicated service, Hubert Ropp will be missed by his fellow workers and by the countless number of students he has so ably guided since he assumed office in 1942. His place as Dean of the School of the Art Institute is to be taken by Norman B. Boothby, until recently Dean of the Parsons School of Design in New York. Mr. Boothby has taught in the art departments of colleges and universities since 1942. A sculptor and designer, he has exhibited in group and one-man shows, and has also worked as set designer and director in the theatre and experimented with films. We are very happy to welcome a man with such a distinguished background. Among his first major tasks will be that of working closely with the plan of the relocation of the entire School facilities, a move which it is hoped will be completed during the coming year.

During the past year, the Goodman Memorial Theatre presented 180 performances of 10 plays, in addition to a memorable series of readings by Sir John Gielgud. The Theatre's attendance has increased, and its special lecture programs, which have included such distinguished personalities of the theatre as Peter Ustinov, John Gassner, John Houseman, and Elmer Rice, have drawn capacity audiences.

The collections of the museum continue to be enriched by gifts and purchases. The reports of the departments will indicate the variety and importance of the new acquisitions; here only a few can be mentioned. The Oriental Department added by purchase to the Kate S. Buckingham Collection a pair of folding screens by the Japanese master, Sesshū (1420–1506). The Joseph and Helen Regenstein Foundation gave to the Department of Prints and Drawings a superb wash drawing, *The Death of Seneca,* by Giovanni Battista Tiepolo; and a sheet of figure studies by Piranesi, gift of Mrs. Tiffany Blake, has filled a lack in the same department. The Antiquarian Society

continues to present the Department of Decorative Arts with pieces unique in quality and historical importance. Their recent gift is an American silver coffee pot by Brasher. Two important paintings, both from the Cubist period, are welcome additions to the museum's famous survey of modern painting. One is the *Portrait of Picasso* by Juan Gris, the gift of Mr. Leigh B. Block; the other is the *Woman with Fan*, painted in 1913 by Jean Metzinger, the gift of Mr. and Mrs. Sigmund W. Kunstadter.

If this has been a year of achievement, it has also been a year of transition; a year in which we have been saddened to see some members of the staff succumb to the offer of better positions in other museums, but it has also been a year in which we have been pleased to add staff members to our growing ranks. That during this period so much has been accomplished is due to the efforts of many staff members, too numerous to mention individually. To each and every one of them, I would wish to take this opportunity to express my sincere gratitude for all the help that they have given me during this past year and for their service to the Art Institute.

ALLAN MCNAB, *Director of Administration*

PAINTING AND SCULPTURE

Among the important accessions were three paintings by the Chicago painter, Ivan Le Lorraine Albright: *Heavy the Oar to Him Who is Tired, Heavy the Coat, Heavy the Sea*, the gift of Mr. and Mrs. Earle Ludgin; *Portrait of Mary L. Block*, 1957, gift of Mr. and Mrs. Leigh B. Block; and
That Which I Should Have Done, I Did Not Do, 1931–1941.
Other additions to the collections were:
Linear Construction, No. 4, 1958–1959, aluminum and stainless steel sculpture by Naum Gabo, the gift of Mrs. Suzette Morton Zurcher.
Portrait of Picasso, oil, by Juan Gris, gift of Mr. Leigh B. Block.
Woman with Fan, 1913, oil, by Jean Metzinger, the gift of Mr. and Mrs. Sigmund W. Kunstadter.
Still Life, 1905, oil on panel, by Edouard Vuillard, gift of Mr. and Mrs. Sterling Morton.
Champs de Mars, The Red Tower, 1911, oil, by Robert Delaunay, purchased for The Joseph Winterbotham Collection.
Portrait of a Bishop, oil, by Bernardo Strozzi, purchased from the Alexander A. McKay Fund Income.

The great loan exhibition of the work of Paul Gauguin was held from February 12 through March 29. In November and December of last year, *The Artist Looks at People* gave our visitors a fascinating excursion through the collections. The 62nd Annual Exhibition by Artists of Chicago and Vicinity, held from May 13 to July 6, was the first exhibit to be shown in the newly-constructed Gunsaulus Hall. Movable partitions afford complete flexibility in this new gallery, and the lighting can be arranged in any desired manner to produce the most effective results. The 62nd Chicago exhibition was selected by a jury of three: Mrs. Adelyn Breeskin, Director of the Baltimore Museum of Art, Lawrence Calcagno, painter, and Seymour Lipton, sculptor. Prizes amounting to $7,650 were distributed to twenty-two artists.

From the 19th Annual Exhibition of the Society for Contemporary American Art, the collections acquired a rich, somber-toned oil, *The Rite*, by Philip Guston, given in memory of Beulah Zachary. The Society, through its perceptive interests and its increasingly comprehensive exhibitions, continues to enrich the museum's collection of contemporary art.

Conservation of the collections has benefited from the installation of equipment and studio on the third floor of the Ferguson Memorial Building. During the year, 100 paintings entered the studio for examination and treatment. Four paintings were x-rayed, ten paintings were cleaned, and 19 given a superficial cleaning. Three paintings were relined and repairs and cleaning treatments were performed on four pieces of sculpture.

PRINTS AND DRAWINGS

Three of the notable drawings that entered the collection during the past year have been discussed and reproduced in the *Quarterly* of April, 1959: *Three Gypsies*, by Jacques de Gheyn, gift of Tiffany and Margaret Blake; Giovanni Battista Tiepolo's *Meeting of Abraham and Melchizedek* (Carl O. Schniewind Memorial Fund); and Goya's *Dancing Girl* (*Cuydado con ese paso*), presented by the Joseph and Helen Regenstein Foundation. Others include the portrait drawing *Cardinal de la Rochefoucault*, by Daniel Dumonstier, French portraitist of the early 17th century; the *Head of the Painter Sylvestre*, a study for a pastel by Maurice Quentin de La Tour, the brilliant and profound French portrait painter of the 18th century; and a superb wash drawing from the master's mature period, *The Death of Seneca*, by Giovanni Battista Tiepolo. These three drawings were gifts of the Joseph and Helen Regenstein Foundation. Another 18th cen-

Juan Gris. Portrait of Picasso, oil. Gift of Leigh B. Block

tury Italian draftsman of the first rank, thus far not represented in our collection of drawings, is Giovanni Battista Piranesi. His vivacious sheet of *Figure Studies* is the gift of Mrs. Tiffany Blake. Through the Worcester Sketch Fund, an important drawing by Toulouse-Lautrec has been acquired, *The Cortege of the Rajah.*

The prestige of the Art Institute's print collection was further enhanced by the acquisition of a great 15th century engraving, *The Road to Calvary*, by the Housebook Master (see the *Quarterly*, Dec., 1958). Welcome additions to our collection of Dutch art before Rembrandt are two charming and fantastic landscapes by Willem Buytewech, the gift of Mrs. C. Phillip Miller. Manet's masterpiece in lithography, *The Races* (*Les Courses*), was acquired in a splendid impression of the first state (Buckingham Fund), and *Elsa La Viennoise*, one of Toulouse-Lautrec's rarest color lithographs, was given in memory of Carter H. Harrison by a group of his friends. The memory of Mrs. Potter Palmer was honored by her family with the gift of Degas' charming soft ground *Portrait of his Brother, René*, one of four known impressions. Of the many other prints added to the collection, too numerous to be listed here, some were the gifts of Mr. and Mrs. Joseph R. Shapiro, Mr. and Mrs. Frank B. Hubachek, Mr. and Mrs. Morton G. Neumann, and others.

The exhibition in April, *Dutch Drawings—Masterpieces from Five Centuries*, assembled by the Rijksmuseum, Amsterdam, and circulated by the Smithsonian Institution, was attended by 14,750 visitors. The staff of the department was also deeply involved with the preparation of the Gauguin exhibition, to which the Art Institute contributed most of the graphic work. For the exhibition *French Drawings from American Collections*, held in Rotterdam, Paris, and New York, the department lent fourteen of its finest drawings.

Harold Joachim assumed the duties of Curator of Prints and Drawings on September 1, 1958. Hugh Edwards, Associate Curator of Prints and Drawings, was also appointed Curator of Photography, the collection of which is now in the care of the Department of Prints and Drawings.

THE ORIENTAL DEPARTMENT

The opening of the Oriental collections in newly designed space near the front of the main building was held on October 17. The remodeled area contains ten exhibition galleries on the main floor and enlarged storage and study room facilities on a mezzanine level. Named galleries include the Chauncey McCormick Gallery, the Russell Tyson Gallery, and three Buckingham galleries. Of the latter, one contains the Lucy Maud Buckingham Collection of Chinese Bronzes; a second, the Clarence Buckingham Collection of Japanese Prints; and the third, honoring the memory of Miss Kate S. Buckingham, contains Chinese and Japanese paintings, many purchased with funds provided by Miss Buckingham. All of the galleries are equipped with advanced lighting techniques, a new selection of colors and fabrics to set off and enhance the individual objects, and newly designed cases. The flexibility of the space permits frequent rotation of exhibits.

Additions were made to the permanent collection in nearly all phases of Far Eastern art, but it was the field of Japanese art that was most strengthened through gift and purchase. A pair of landscape screens by the Japanese master, Sesshū (1420–1506), were purchased for the Kate S. Buckingham Collection. The Joseph and Helen Regenstein Foundation presented a wood and lacquer sculpture of the guardian, Fudo, and the masterfully painted *Landscape of the Four Seasons* screens by Sesson (1504–1589). A screen in the Ukiyo-e manner by an unknown artist, *Merriments in the Bathhouse*, was the gift of Robert Allerton, while Russell Tyson presented a fourth screen, *Pine Trees at Lakeside*, by the eighteenth century Japanese painter, Taiga. Mr. and Mrs. James A. Michener presented an important group of Japanese woodblock prints.

Two series of lectures on the arts of the Far East were given by the Curator and Associate Curator in cooperation with The University of Chicago. In addition, individual lectures on specific aspects of Oriental art, as well as gallery tours, were provided for the Members, clubs, and Associates groups.

DECORATIVE ARTS

Among the new accessions were a Meissen *plat de ménage* of 1737 (see the *Quarterly*, April, 1959); a French silver tureen by Dapcher, 1772; and the important gift made by The Antiquarian Society: an American silver coffee pot with three taps, by Ephraim Brasher, New York, about 1770. Mr. and Mrs. A. Watson Armour III gave an outstanding group of furniture, including a seventeenth century cabinet and an eighteenth century English commode. Twelve wax portraits given by Mrs. Alfred E. Hamill enrich her earlier gift of a group of waxes.

Special exhibitions included *Swedish Textiles Today*, and *Josiah Wedgwood's Heads of Illustrious Moderns*. For the latter, a fully annotated catalogue was prepared by Vivian Scheidemantel, Assistant Curator of Decorative Arts.

The Herbert Pickering Lewis Collection of Mexican Pottery was installed in Hutchinson Gallery. In addition, the old English shop front was restored to its original function as part of the display, and a number of English lead garden figures, pictures and tapestries complete the ensemble. A beginning was made in arranging a sequence of rooms which will eventually lead the visitor through various periods of styles from

the medieval to the end of the nineteenth century.

The department sent loans to important exhibitions of decorative arts held in Detroit, Baltimore, and New York. The Colonel Alexander F. and Jeannie C. Stevenson Memorial Collection of Miniatures was transferred from the Department of Painting and Sculpture to the Department of Decorative Arts, where it is now on exhibition. Two fine old English doors from the Howard Van Doren Shaw Memorial Collection were used to equip the entrance to the garden courts.

Hans Huth, Acting Curator of Decorative Arts, received the appointment as Curator in February, 1959. Dr. Huth gave a number of talks during the year to the Woman's Board, The Antiquarian Society, and the Winnetka Associates; he also conducted a course of lectures on tapestries, held in cooperation with The University of Chicago.

THE TEXTILE STUDY ROOM

The following gifts added outstanding examples of textiles to the collections: a Flemish late 16th century tapestry, the gift of Mrs. Melville N. Rothschild; two French 17th century tapestries, gifts of Mrs. Stanley Keith; and an American coverlet made by Harry Tyler, 1857, the gift of Mrs. Arthur L. Chapman. Mrs. Chauncey B. Borland gave an embroidered English stomacher of about 1690, and a Spanish silk of the 13th-14th century. A 16th century Spanish chasuble is the gift of Harry H. Blum.

PRIMITIVE ART

The most important gift received by the department during the past year was a group of 182 ancient Peruvian ceramics given by Nathan Cummings. A fine, old Maori housepost of the 18th century, or earlier, was purchased through the Ada Turnbull Hertle Fund, and a handsome example of Mixtec-Cholula ware ceramic was purchased through the Edward E. Ayer Fund.

Exhibitions throughout the year were surveys of primitive art from the collections, augmented by loans from private collections in Chicago. In conjunction with the exhibition of Gauguin, a special exhibit, *The Art of Polynesia and Gauguin*, was installed in Gallery 5.

MUSEUM EDUCATION

Over 600 hours of museum instruction were offered to Members and the public during the past year, which saw a particular increase in the number of lecture series, gallery discussions, painting classes, and special events.

A new feature of the year was the collaboration of the Art Institute and The University of Chicago, whereby groups from the Downtown Center met in

Classroom visit to Gauguin

Coffee Pot, silver, by Ephraim Brasher, about 1770. Gift of The Antiquarian Society

the Art Institute on 49 occasions, largely under the instruction of museum personnel. Other universities, colleges, clubs and conventions engaged our teaching staff for 181 special museum lectures.

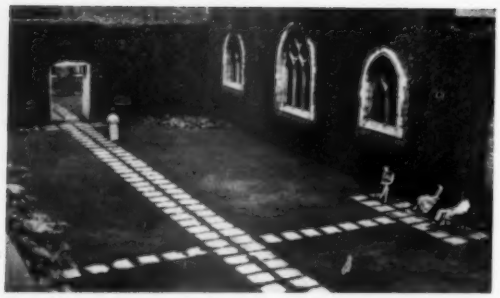
Another important development of the year was the creation of a Trustees' Music Committee, under the chairmanship of Edward H. Bennett, Jr. The committee guided the Chicago Chamber Orchestra, conducted by Dieter Kober, in its second successful season of museum affiliation, during which it gave seventeen concerts in the galleries.

Children's education fell into three categories: gallery discussions, painting classes, and lectures given in the schools. Seven hundred and forty-four children's classes from public, private, and parochial schools made gallery visits. There were also 90 Fullerton Hall painting classes for selected children, given under the auspices of the James Nelson Raymond Fund, with a total attendance of 22,278.

The support of the Chicago Public School Art Society enabled the Society's teacher and others to visit 594 classrooms and assemblies, reaching 64,223 children in the Chicago area.

The total attendance at children's events was 104,501; that of adult events, 78,891, giving a total attendance at all events during the year of 182,792.

Appointments during the year included George Buehr, Head of Museum Education; Dieter Kober, Conductor of Music; and Margaret Dangler, Supervisor of Children's Education.



Garden Court from gallery M6

Scene from the Goodman production of Kafka's "The Trial"

SCHOOL OF THE ART INSTITUTE

The 80th year of the School of the Art Institute, which ended June 19, had an enrollment of 5,905 students—997 in the Summer School, 894 Day School, 1,581 Evening, 1,110 Saturday Adult, and 1,323 in the Junior School.

Graduating exercises were held June 12 in the Kenneth Sawyer Goodman Memorial Theatre. The speaker was the distinguished designer and scholar Frederick J. Kiesler. Certificates, diplomas, and degrees were awarded to 189 candidates.

During the Fall term, Herbert Katzman, painter, was the visiting lecturer, under the auspices of the Witkowsky Fund. The Fashion Shows of the Dress Design Department held six showings on April 15, 16, and 17 in Fullerton Hall, to a total attendance of 2,273.

GOODMAN MEMORIAL THEATRE AND SCHOOL OF DRAMA

The 28th season of the Goodman Memorial Theatre opened with three completely sold out performances of Sir John Gielgud's "Shakespeare's Ages of Man." In the adult subscription series of six productions, the three most successful were *Billy Budd*, adapted from

the novel by Herman Melville by Louis O. Coxe and Richard Chapman; Franz Kafka's *The Trial*, in Andre Gide's version; and Molière's *The Imaginary Invalid*, in a new translation by John Reich. The 101 performances in the adult series were given to a total attendance of 41,827.

Outstanding among the four productions in the Children's Theatre were *Aladdin and his Wonderful Lamp* and *Huckleberry Finn*. There were 79 performances in the Children's Theatre, to an attendance of 34,710.

In the Goodman Studio Theatre (capacity 153), eight full productions were mounted for a total of 31 performances playing to an audience of 3,600. Among the presentations of this little theatre, with admission free as a service to teachers, students, and Chicago theatre lovers, were an *Evening of One Acts* by Kenneth Sawyer Goodman, Koestler-Kingsley's *Darkness at Noon*, and Priestley's *The Inspector Calls*.

With the Museum Education department, four lectures on the theatre were presented free to the public. The lecturers were actor-playwright Peter Ustinov, author-critic John Gassner, producer-director John Houseman and playwright-director Elmer Rice. Attendance at these lectures totalled 2,400. In addition, informal talks were given to the staff and students by Julie Harris, Margaret Truman, George Voskovec, Peggy Wood, Michael St. Denis, and Kenneth Sein.

The theatre gave its first performance outside its own building with the presentation of *The Imaginary Invalid*, given with the original scenery, lighting and costumes under the sponsorship of the North Shore Festival Association in the Howard Auditorium at Wilmette.

During the second part of the season, John Reich was named by the Ford Foundation as one of the ten American theatre directors to receive grants of $10,000 each, to be used to stimulate creative developments in today's theatre. Dr. Reich announced that the grant would be used to bring professional actors to play leading roles in the productions of the Goodman Theatre. The first actor to appear under the Foundation's auspices was the British stage and screen star, Murray Matheson. His performance was in the title role of *The Imaginary Invalid*.

The School of Drama had an enrollment of 206 students. At the close of the school year, 9 certificates, 1 diploma, 14 Bachelor of Fine Arts degrees, and 3 Master of Fine Arts degrees were awarded.

THE LIBRARIES

The Ryerson and Burnham Libraries continue to work toward integration, with the goal of more efficient service and more flexible staffing. Book and periodical acquisitions, recording, cataloging, and preparation for binding are now handled by the appropriate staff without distinction between the libraries. The joint use of one large reading room will gradually become an advantage for reference work, especially in the borderline subjects, and long-range planning includes the "invitation to learning" of more open shelving.

Friends of the library have been aware of the constant need for assistance in maintaining it as one of the important centers for the study of art. Sterling Morton has thoughtfully and generously added to the principal of the Carrie Lake Morton Fund, for the purchase of books and periodicals. The Mary Reynolds Collection of source material on surrealism and related movements continues to be enriched through the interest of Frank B. Hubachek. When the Carnegie Survey of American Art selected the Art Institute to receive one of the sets of 2,500 slides at a fifty percent subsidy, the balance needed to acquire this important documentary file was underwritten by the Silver Spring Foundation.

Both libraries have continued the policy of acquiring all of the appropriate new publications, and have also during the last year acquired an important group of early works on architecture, painting, and sculpture.

Miss Hazel MacAdam, reference and acquisitions assistant in the Slide and Photograph Department since 1926, retired at the end of August, 1959. Her phenomenal memory, eye for color, and helpful attitude are well known to the patrons of the library, and will be missed.

MAINTENANCE

G. Louis McManus joined the staff of the Art Institute in February of this year as Assistant Superintendent of Maintenance. Three members of the guard force, whose combined years of service totalled nearly a century, retired this year. They were Charles W. Hibbard, Hiram P. Dilworth (who is well known to our Members), and Joe Wagner, friend of so many students throughout the years.

PUBLICITY

Upon the resignation of Marilew Kogan, who so masterfully conducted the publicity for the Gauguin Exhibition, Doris Lane Butler, well known in Chicago for both her newspaper work and her paintings, was appointed Manager of Publicity on May 1, 1959.

PUBLICATIONS

This issue of the QUARTERLY, which incorporates the Annual Report, is the first to appear in a completely new format. Succeeding issues will continue the larger page size and redesigned layout. The CALENDAR of events for Members and the public is now printed in a convenient booklet form and mailed separately to our Members.

DEVELOPMENT

During the year the following donors were elected to the official classifications indicated:

BENEFACTOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least $50,000
Mrs. Albert J. Beveridge
Mr. and Mrs. Maurice E. Culberg (Mr. Culberg *in memoriam*)
The Ford Foundation
Inland Steel-Ryerson Foundation, Inc.
Mrs. Stanley McCormick
Miss Mary Louise Stevenson
Henry M. Wolf (bequest)
Mr. and Mrs. Frank H. Woods

PATRON OF THE ART INSTITUTE

In recognition of gifts amounting to at least $25,000 and less than $50,000
Mr. and Mrs. Frederick S. Colburn (Mr. Colburn *in memoriam*)
Miss Minnie C. Frost (bequest)
Mrs. Charles F. Glore
Mr. and Mrs. Alfred E. Hamill (Mr. Hamill *in memoriam*)
Mr. and Mrs. Edwin E. Hokin
Mr. and Mrs. Grant J. Pick (Mrs. Pick *in memoriam*)
Mr. and Mrs. Daniel Saidenberg
Edwin J. Stubbs (bequest)
Suzette Morton Zurcher

SPONSOR OF THE ART INSTITUTE

In recognition of gifts amounting to at least $5,000 and less than $25,000
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Avery Brundage
Felix Gehrmann
Sarah Brewster Hodges
Mrs. James M. Hopkins
Mrs. Katharine Kuh
J. Patrick Lannan
Robert R. McCormick Foundation
Mrs. Corinne D. E. Marcuse (bequest)
Mr. and Mrs. Charles H. Morse (Mrs. Morse *in memoriam*)
David Fentress Ott (*in memoriam*)
Mr. and Mrs. Alfred A. Romney
Mrs. Melville N. Rothschild (*in memoriam*)
Justin K. Thannhauser
Mrs. Henry Bascom Thomas (*in memoriam*)
Mr. and Mrs. George B. Young

FRIEND OF THE ART INSTITUTE

In recognition of gifts amounting to at least $1,000 and less than $5,000
Apex Smelting Foundation
Mr. and Mrs. Bruce Borland
Chapin-May Foundation of Illinois
Mary G. Chesley
L. Lewis Cohen Foundation
Mr. and Mrs. Alfred Cowles
Mr. and Mrs. Dexter Cummings
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J. S. Gillen
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Mr. and Mrs. Francis H. Hardy
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Johanna Lodge No. 9
Mr. and Mrs. Clay Judson
Junior League of Chicago, Inc.
Mr. and Mrs. Andrew McNally III
John A. Muldoon, Jr.
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North Shore Art League
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Pullman Inc. Foundation
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Mrs. William A. Rowley
Sam Salz
Miss Louise S. Schnack (bequest)
Mr. and Mrs. James Simpson, Jr.
Clara and David B. Stern Foundation
Verson Allsteel Press Company
Frederick G. Wacker, Jr.

MEMBERSHIP

In the fiscal year 1958–1959 the growth in Membership continued to set new record totals each month and achieved one of the greatest increases ever recorded in a single year. Total Membership grew from 19,843 a year ago to 22,222 on June 30, 1959, an increase of 2,379 or nearly 12 percent during the year. In the past five years Membership has increased 5,213, a gain of almost 31 percent.

New Membership fees went into effect January 1, 1959. Annual Membership continues at $10 a year for those who enrolled before the deadline and who renew each year without interruption. New Annual Members and those who do not renew consecutively now pay $12.50 a year. Life Membership is now $200. Governing Life Membership was increased to $500 in addition to a Life Membership.

The June 30 total of 22,222 includes 14,478 Life Members, 7,299 Annual Members, 322 Governing Life Members, 98 Honorary Life Members, and 25 Honorary Governing Life Members.

The following were elected Honorary Governing Life Members during the year:
Mrs. Albert J. Beveridge
Mrs. Maurice E. Culberg
Miss Mary Louise Stevenson

Ikeno Taiga (1723–1776). Pine Trees at Lakeside. Screen, gift of Russell Tyson

The new Governing Life Members are:

Mrs. Ivan L. Albright
Mr. and Mrs. Hugo A. Anderson
Mr. and Mrs. A. Watson Armour III
Mrs. Laurance H. Armour, Jr.
Philip D. Armour, Jr.
Mrs. Stanton Armour
Mrs. Edwin C. Austin
Mrs. James M. Barker
Mrs. James H. Becker
Mrs. Edward H. Bennett, Jr.
Charles Benton
Mr. and Mrs. Bowen Blair
Mr. and Mrs. Edward McCormick Blair
William McCormick Blair, Jr.
Mrs. Joseph L. Block
Mr. and Mrs. Philip D. Block, Jr.
Mr. and Mrs. Bruce Borland
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Mrs. Champ Carry
Mrs. Alfred T. Carton
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Mr. and Mrs. Dexter Cummings
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Mr. and Mrs. James Deering Danielson
Richard E. Danielson, Jr.
Mrs. Albert B. Dick, Jr.
Mrs. Edison Dick
Mrs. Gaylord Donnelley
Donald B. Douglas
Mrs. Albert D. Farwell
Mr. and Mrs. Gaylord A. Freeman, Jr.
Mrs. Charles C. Haffner, Jr.
Mrs. Homer Hargrave
Mrs. Huntington B. Henry
Mr. and Mrs. Frank G. Hough
Mrs. William O. Hunt
Mrs. Henry P. Isham
Stanley Keith
John P. Kellogg
Mr. and Mrs. Howard Linn
Hughston McBain
W. Paul McBride
Mrs. Robert R. McCormick
Mrs. Donald R. McLennan, Jr.
William A. McSwain
Charles A. Meyer
Mr. and Mrs. William H. Mitchell
Willis D. Nance
Mr. and Mrs. Gordon Palmer
Mrs. I. Newton Perry
Mr. and Mrs. Clarence C. Prentice
William A. P. Pullman
Mrs. T. Clifford Rodman
Mr. and Mrs. John S. Runnells
Joseph R. Shapiro
Robert Sargent Shriver, Jr.
Mr. and Mrs. James Simpson, Jr.
Hermon Dunlap Smith
Solomon B. Smith
Mrs. William M. Spencer
Mrs. R. Douglas Stuart
Robert D. Stuart, Jr.
Mrs. Le Baron Turner
Gen. and Mrs. Robert E. Wood
Mr. and Mrs. Henry C. Woods
Mrs. Philip K. Wrigley

Ivan Le Lorraine Albright. Heavy the Oar to Him Who is Tired, Heavy the Coat, Heavy the Sea, oil. Gift of Mr. and Mrs. Earle Ludgin

REPORT OF THE TREASURER

It is a pleasure to report the income and expense of The Art Institute of Chicago for the year's operations ended June 30, 1959, and to present the condensed statement which follows.

Expenses and appropriations for the year totaled $2,562,771.34 as compared with income available for the operating budget in the amount of $2,567,939.71. For the fourth consecutive year your voluntary unrestricted gifts made the difference between a budgeted deficit of substantial size and the actual operating surplus. Annual contributions this year amounted to $257,116.46 and were the highest in many years, exceeding last year's total by 8.72 per cent.

Capital expenditures for construction and rehabilitation, which are not included in the operating budget, continued at a high level. Some of these were offset by gifts restricted to that purpose, but the greater part of the expense continues to be met by funds that had been serving as endowment. Until these funds are replaced by additional gifts, the continuing loss of income will affect our operating income each year.

There was an increase in The Art Institute's share of a tax levy by the Chicago Park District for all museums on park property. This is our only form of tax support and amounted to 9.79 per cent of our operating expense, as compared with 10.20 per cent the year before.

No expenditures for the purchase of art objects are included in the condensed operating statement. Purchases are made only when funds are available through gifts or endowment fund income designated by the donors for that specific purpose. This year expenditures for additions to the collections amounted to $363,920.67.

HOMER J. LIVINGSTON, *Treasurer*

CONDENSED STATEMENT OF OPERATIONS *for year ended June 30, 1959*

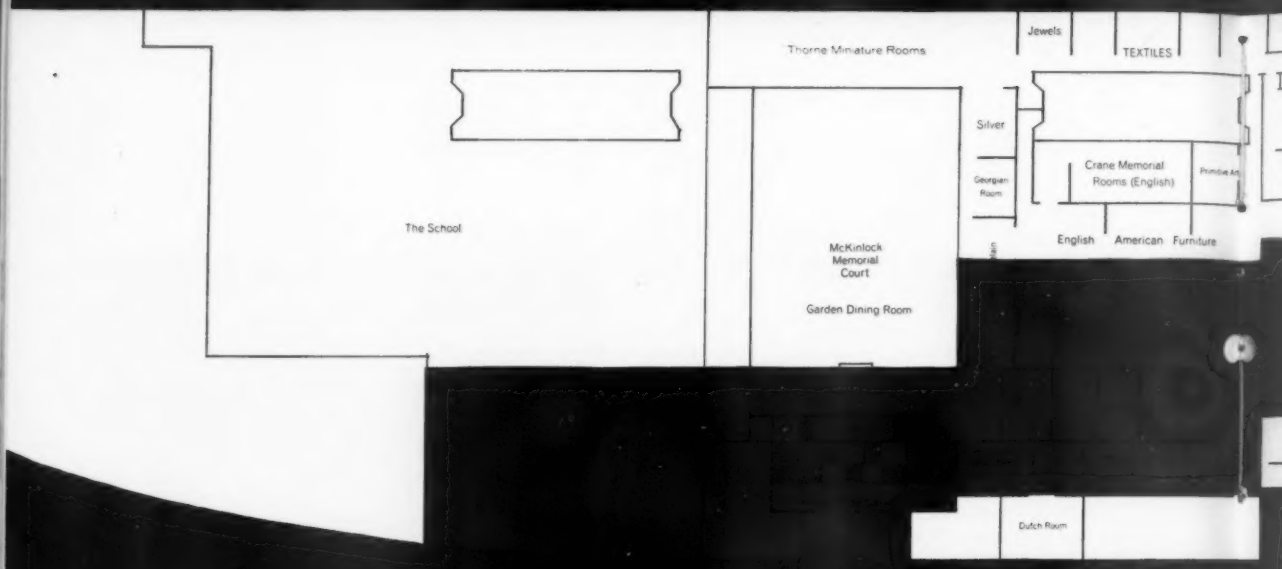
Financial statement examined by Haskins & Sells, Certified Public Accountants

INCOME

Admissions—Museum	$ 24,591.50	
Auxiliary activities Restaurant, museum and school stores, hall rentals	455,095.40	
Endowment income	846,279.71	
Annual contributors	257,116.46	
Chicago Park District tax levy	232,405.87	
Annual memberships	71,995.00	
Tuitions and fees—School	538,646.09	
Theatre ticket sales	94,618.63	
Miscellaneous	47,191.05	
TOTAL INCOME		$2,567,939.71

EXPENSE

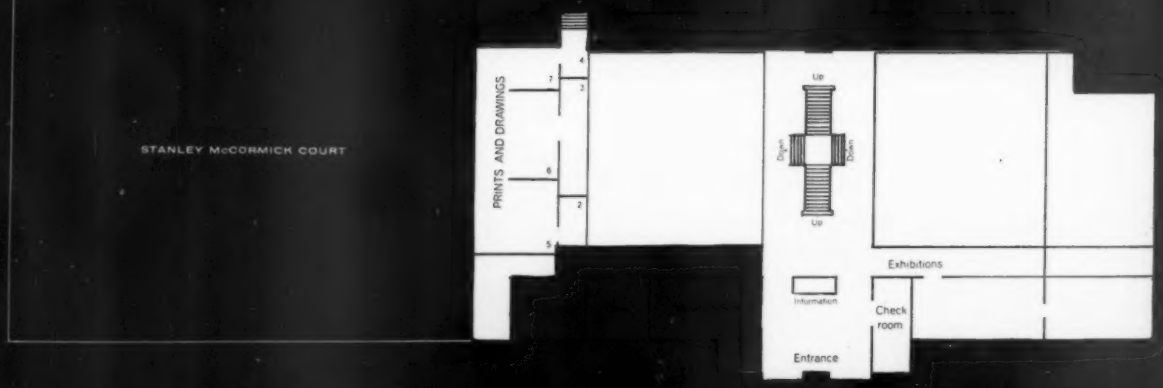
General Administration, archives, publicity, membership, development, school advertising, theatre production	$500,039.33	
Educational Curatorial, exhibitions, lectures, library, faculty salaries	728,333.86	
Auxiliary Restaurant, museum and school stores, hall rentals	389,384.46	
Maintenance Repairs, guards, cleaning, heat, light	669,339.90	
Retirement	82,832.27	
Miscellaneous	2,841.52	
Appropriations for deferred maintenance and general reserves	190,000.00	
TOTAL EXPENSE		$2,562,771.34
Operating Surplus		$ 5,168.37

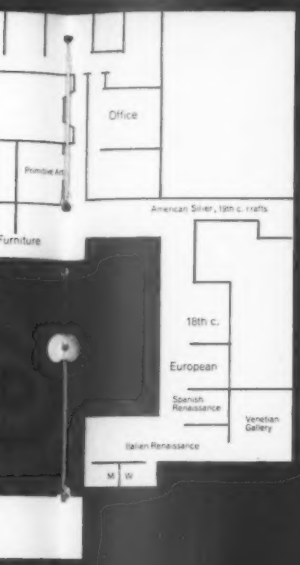


East Wing

Progress chart of new construction and remodeling

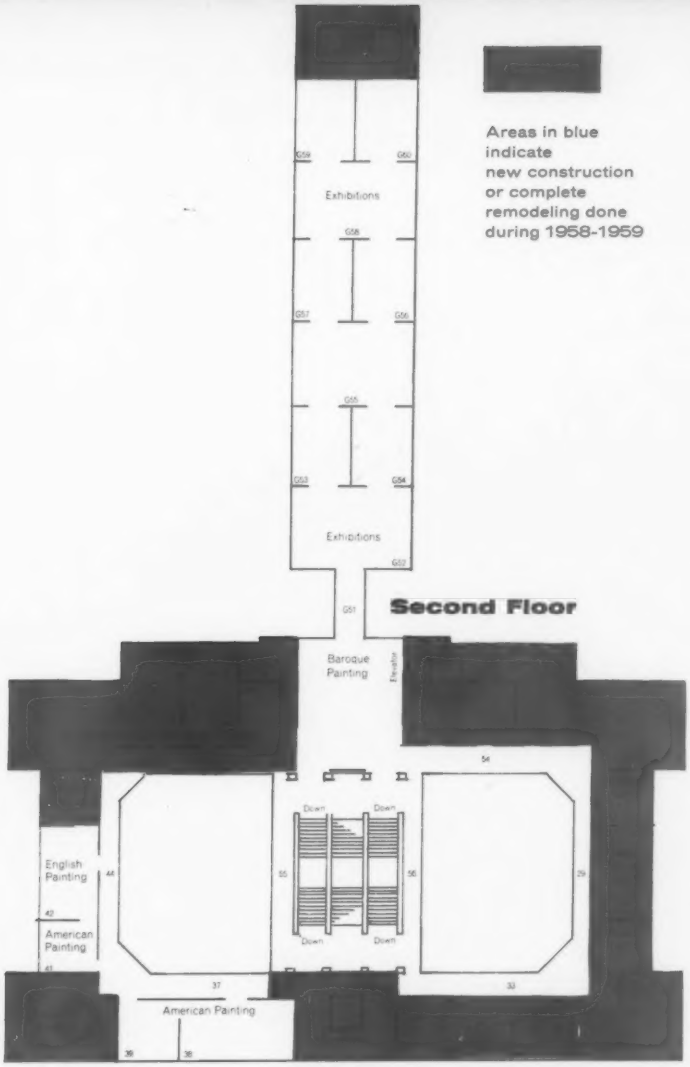
Main Floor



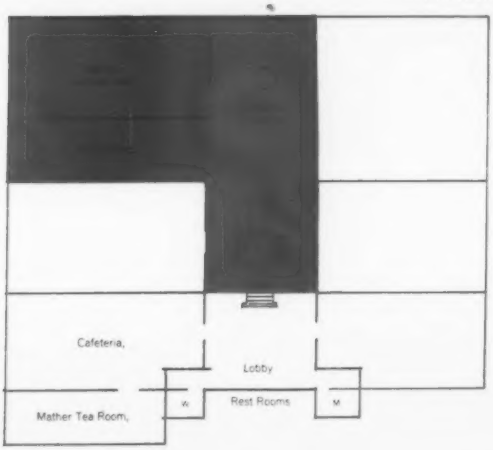


st Wing

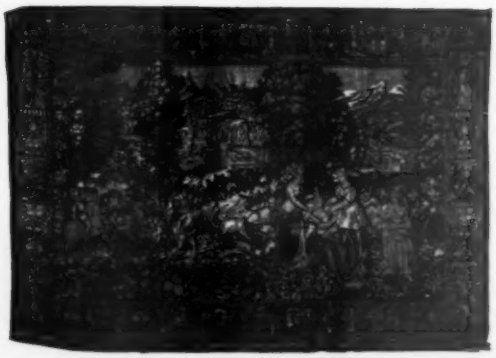
Areas in blue indicate new construction or complete remodeling done during 1958-1959



Ground Floor



Right: Tapestry, Flemish, 16th century (above: detail).
Gift of Mrs. Melville N. Rothschild



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Louise Lutz, *Assistant Secretary*

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Carl H. Chatters, *Comptroller of the City of Chicago*
James H. Gately, *President, Chicago Park District*
Thomas P. Purcell, *Treasurer, Chicago Park District*

Willem Buytewech. Landscape (etching)

Piranesi. Sheet of Figure Studies (drawing)

Camille Pissarro. The Artist's Son Lucien (lithograph)

The etching is a gift of Mrs. C. Phillip Miller; Mrs. Tiffany Blake gave the drawing by Piranesi; and the Pissarro is an anonymous gift.

THE WOMAN'S BOARD

The Woman's Board has had a year of solid accomplishment. Continuing to develop on the foundations so ably laid down by their predecessors, the Community Associates and Art Rental and Sales Gallery Committees have grown in importance. To the four Community Associates groups already in existence, a fifth has been welcomed—the Wayne-Geneva Associates. Total membership in all groups is now 737.

The Art Rental and Sales Gallery has now 250 contributing artists. Three juries met during the year to select the works for the gallery, which showed an increase in both sales and rentals. Our volunteers have been very faithful with their assistance to the Committee and their executive secretary, Mrs. Jane Schoenewald, and their combined efforts have encouraged the spirit of active participation in both visitors and artists.

The Events and Arrangements Committee held a tea in November to mark the opening of *The Artist Looks at People* exhibition. Before the opening of the Gauguin exhibition, they arranged a number of dinners to celebrate the occasion; and they entertained the artists exhibiting in the 62nd Annual Exhibition by Artists of Chicago and Vicinity with a successful Preview Party held in May.

For the pleasure of our summer visitors, the Woman's Board underwrote the cost of transforming two interior courts in the Decorative Arts section into cool, green gardens. The Members' Room is a project still in the throes of construction, but will materialize during the next year.

That the Woman's Board was able to accomplish so much during this period of construction and renovation is in no small part due to the cooperation of Allan McNab, Director of Administration, and every member of the staff of the Art Institute. Our thanks and appreciation are expressed here.

FLORENCE LOWDEN MILLER, *President*

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Mrs. Morton Zurcher

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Mrs. William O. Hunt, *Vice President*
Mrs. Earl Kribben, *Vice President*
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Mrs. Joseph F. Ross, *Assistant Secretary and Treasurer*
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Mrs. Homer Hargrave, *Chairman of Publicity*

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Mrs. James Ward Thorne

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Mrs. Corwith Hamill
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Mrs. Sydney Stein, Jr.
Mrs. Howard A. Tonsager
Mrs. Frank H. Woods

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John Maxon† *Director of Fine Arts*
Lloyd W. Brown *Secretary and Assistant Treasurer*
Louise Lutz *Assistant Secretary*

John Maxon, Director of Fine Arts

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Frederick A. Sweet *Curator of American Painting and Sculpture*
Waltraut M. Van der Rohe *Research Associate*
Louis Pomerantz *Conservator*

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Hugh Edwards *Associate Curator and Curator of Photography*

ORIENTAL ART
Jack Sewell *Curator*
Margaret O. Gentles *Associate Curator*

DECORATIVE ARTS
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Mildred Davison *Associate Curator of Textiles*
Vivian Scheidemantel *Assistant Curator of Decorative Arts*

PRIMITIVE ART
Alan R. Sawyer* *Curator*

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Dudley Crafts Watson *Lecturer*
Addis Osborne *Associate Lecturer*
John W. Parker *Lecturer, Adult Education*
Margaret Dangler *Supervisor of Children's Education*
Dieter Kober *Conductor of Music*

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F. M. Gardner *Manager, Membership Department*

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Anselmo Carini *Editor*

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Norman B. Boothby***
Grace Hammill *Assistant Dean*

GOODMAN THEATRE AND SCHOOL OF DRAMA
John Reich *Head*

RYERSON AND BURNHAM LIBRARIES
Ruth E. Schoneman *Librarian*
Virginia Yarbro *Assistant Librarian*

BUSINESS OFFICE
Mae K. Erickson *Chief Accountant*
Floyd Kerege *Assistant to the Secretary*

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Harold W. Buddenbohm *Superintendent*
G. Louis McManus *Assistant Superintendent*

MUSEUM STORE
Ralph J. Weil *Manager*

RESTAURANT AND CAFETERIA
Mary Ann Warner *Manager*

†Takes office September 8, 1959
*Resignation effective September 1, 1959
**Retired October 1, 1959
***Assumed office August 1, 1959

FACULTY OF THE SCHOOL

Hubert Ropp *Dean of the School***
Norman B. Boothby *Dean of the School****
Grace Hammill *Assistant Dean*
Lloyd H. Cowan *Registrar*

Norman B. Boothby, Dean of the School

Accettura, Daniel D.
Allen, Harold
Balsham, Leah
Barkwick, Carl H.
Berdich, Vera
Blackshear, Kathleen
Blanas, George
Breckenridge, Elton
Brincka, William M.
Cassady, Edithe Jane
Caul, Berta
Chassaing, Edouard
Cowan, Lloyd H.
Cox, John R.
Craft, Douglas
Danhausen, Eldon
Deschamps, Robert
Drennan, Stamford
Dyer, Briggs
Earl, Grace
Eichhorn, Florence
Fabion, John
Frederick, William N.
Glass, Henry P.
Gordon, William
Graff, Herman
Gregory, Mary
Grill, Ann H.
Halstead, Whitney
Harris, Norman
Himmel, Kalman
Hinz, William
Hirsch, Adelheid
Hoffman, William
Howlett, Carolyn
Huebner, Louis
Jacobson, Emmanuel
Jordanek, George
Kahn, Max
Kamihira, Ben
Kapsalis, Thomas
Kauffman, Andrene
Keane, Richard
Klammer, Hedwig U.
Landis, David M.
Lane, Daniel F.
Larson, Martha
Lifvendahl, Robert
Lilien, Marya
Lukens, Marion
MacKinnon, Isobel
Maust, Daniel
McGlory, Avadner
Miller, John Fred
Miller, Velma
Mintz, Harry
Neiman, Le Roy
Novotny, Dorothy
Oschman, Walter S.
Palma, Joseph, Jr.
Parfenoff, Michael S.
Paulus, James
Pen, Rudolph
Pougialis, Constantine
Regensteiner, Else
Reynolds, Harold F.
Ritman, Louis
San Fratello, Jasper M.
Seavey, Henry
Sherman, Shirley
Silva, Iola Rigacci
Silva, Rufino
Smythe, Willard
Spears, Ethel
Sproat, William
Steckl, Cornelia
Steele, Theodore
Stephan, Robert F.
Stone, Lurene
Szuba, Eugene
Troy, Adrian
Vidrine, Vincent
Von Eitzen, Diane
Walker, James F.
Walsh, William E.
Weiner, Egon P.
Wieghardt, Paul
Yoshida, Raymond Kakuo
Young, Joseph
Zweerts, Arnold

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John Reich *Head of the School of Drama*
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Paul Klee. Dancing Girl, oil. Gift of Mr. George B. Young

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